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# CARNEGIE

## MAGAZINE

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VOLUME VI PITTSBURGH, PA., SEPTEMBER 1932 NUMBER 4

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ENTRANCE TO ADMINISTRATION HALL  
CARNEGIE INSTITUTE OF TECHNOLOGY

# THE CARNEGIE MAGAZINE

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OFFICE OF THE PRESIDENT OF  
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VOLUME VI                      NUMBER 4  
SEPTEMBER 1932

Through tatter'd clothes small vices do appear;  
Robes and furr'd gowns hide all. Plate sin with  
gold,  
And the strong lance of justice hurtless breaks;  
Arm it in rags, a pigmy's straw doth pierce it.  
—KING LEAR

—11—

HOURS OF ADMISSION—ALWAYS FREE  
Daily from 10 A.M. to 10 P.M.  
Sunday from 1 to 6 P.M.

## FREE ORGAN RECITALS

From October to July. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

MARSHALL BIDWELL, Organist

—12—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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## BON JOUR, MR. R. B.!

Richard Beatty Mellon is beyond challenge the first figure in the financial and industrial life of Pittsburgh. As president of the Mellon National Bank his voice has primary authority in all the wide operations of capital and his extensive interests bring all men to seek the guidance of his wisdom. And he is, above all, loyal and devoted in his attachment to Pittsburgh. When other companies have moved their organizations to New York, he has planted deep in the soil of Pittsburgh the concerns in which he holds influence, as shown by those cloud-capped towers of industry just completed—the Gulf and the Koppers buildings. In these dark days of depression he keeps thousands of men gainfully employed on the new temple for industrial research, in which the splendor of Greek architecture at its modern best will astound and fascinate the nation. The stately Cathedral of Learning would not have reached the floor of heaven but for his cooperation. And the last word about him is his church. His footsteps have wandered into all the cultured channels of life, but the spiritual foundations which came to him from his ancestry have been strong and enduring, and they are now receiving their outward expression in a majestic edifice of Gothic design, where not only will divine power be glorified but where a substantial provision has been made to fulfill that exhortation which Jesus preached in his first sermon that the needy shall be fed and clothed and the broken-hearted be healed.

## GOVERNOR ROSE-VELT!

A correspondent of Time who asked for the correct pronunciation of Governor Roosevelt's name was instructed (July 25) as follows:

"One of the Governor's first actions as Democratic nominee was to let it be known to all the world that, whatever Theodore Roosevelt (his fifth cousin) may have called it, he calls it "Rose-a-velt."

But—when a correspondent of the CARNEGIE MAGAZINE asked for a ruling on this question, the matter was referred to Governor Roosevelt in a letter stating that the delegates to the Democratic convention at Chicago had, in our hearing, developed no less than nine different pronunciations of the Governor's name in making their nominating speeches, thus: Rose-velt, Rose-a-velt, Rose-y-velt; Ruze-velt, Ruze-y-velt, Ruze-a-velt; Roose-velt, Roose-a-velt, Roose-y-velt; and that many of these variations had been echoed back by the the permanent chairman, Senator Walsh of Montana, in announcing the votes as they were cast from the floor. Governor Roosevelt settled the matter through his secretary in this reply:

STATE OF NEW YORK  
EXECUTIVE CHAMBER, NEW YORK

Referring to your letter of July 11th, I would advise you that Governor Roosevelt's name is pronounced Rose-velt with the accent on the first syllable.

—GUERNSEY T. CROSS

## THE JANE FALES COLLECTION

*The First Historic Costume Library in America*

By VIRGINIA M. ALEXANDER

*Head of Costume Economics, Margaret Morrison Carnegie College*



VISITORS to Margaret Morrison Carnegie College are especially attracted to one of the alcoves on the second floor, where the Department of Costume Economics is located. It is an unassuming corner, charmingly furnished in the Duncan Phyfe period, and at first glance appears to be merely a restful and tastefully arranged interior. Closer observation, however, discloses the fact that the secretary contains a collection of rare and beautiful books, "The First Historic Costume Library in Amer-

ica"—a label that speaks for itself.

The books at one time belonged to Jane Fales, head of the department, who died in 1929 after etching a lasting place in the memories of the faculty and students with whom she had worked.

It was through her brother, Frederick S. Fales, president of the Standard Oil Company of New York, that this treasure became the property of the institution. Mr. Fales purchased the collection from the estate of his sister, and presented it to the school as a memorial to her with the wish that it might be placed where it would do the most good.

So the room was furnished with care to protect properly and house fittingly a gift of such value—the Jane Fales Collection.

Miss Fales joined the faculty of the Carnegie Institute of Technology



A SECTION OF THE DUNCAN PHYFE ALCOVE—HOME OF THE JANE FALES COLLECTION

in 1921, but early correspondence shows that she was sought after when the school was in its infancy in 1907. With characteristic modesty and clear-sightedness she reluctantly refused the offer tendered her at that time, believing it not quite fair to the school to try her wings here after only a year's experience. But she was not forgotten.

During the intervening years her costume library was assembled from



JANE FALES

Professor of Costume Economics, 1921-1929

many countries across the waters. Miss Fales was a pioneer. Her activities took her from West to East, reversing the path of our forefathers. She discovered that there was no school in America where French methods in dressmaking were employed. Heretofore, a history of art had no place in such a curriculum. Feeling this lack, Miss Fales set out for Europe, where she browsed in schools, in libraries, and in the ateliers of the couturiers. She came back with approximately eighty volumes and portfolios of prints, some dating as far back as 1775, many perhaps impossible to replace. Her own methods of teaching, patterned after the French, were then introduced at Columbia University, where she headed the faculty of the Textile and Clothing Department of Teachers College. Her pupils had free access to the rare volumes, and when Miss Fales' duties brought her to the Pittsburgh institution, the library came with her, to be thumbed by new classes of aspiring costumiers. Time put a larger stamp of value on the collection, and it was put away for less frequent conning by the students, although constantly available

for ready reference.

During the years Miss Fales spent at Carnegie, much progress was made in the growth of the department which she headed. One of the most important developments was the introduction of the Vocational Home Economics course, which divides the technical work between the departments of Costume Economics and Household Economics, and prepares students to teach either foods or clothing or

both in the elementary and secondary public schools of Pennsylvania. Like all other courses in the women's college, this major leads to a bachelor of science degree.

The Costume Economics Department itself incorporates the methods adopted by Miss Fales after her European study and tried out at Columbia—a combination of art, costume economics, and dress design planned for students who may be interested either in teaching clothing in normal schools and colleges, designing for the trade, or in entering the field of merchandizing in department stores, which each year are demanding more college-trained women.

The Jane Fales Collection may in coming years find a final resting place in the Library of the Carnegie Institute of Technology, but that time will not arrive until a more modern fireproof building can be erected. In the meantime, the present generation of students are fortunate in having so close at hand the first collection of this kind in America: a rare incentive to creative endeavor, and a lasting tribute to the spirit of Jane Fales, who had the vision to assemble it.

## THE NEW ORGANIST

MARSHALL BIDWELL was chosen as organist of the Carnegie Institute in succession to Charles Heinroth after a very interesting contest in which seventeen of the most prominent organists of America had taken an enthusiastic part. Each of these accomplished musicians had played in two concerts—Saturday evening and Sunday afternoon—before audiences who cordially entered into the spirit of the occasion, and who gave a friendly and sympathetic hearing to each performer.

Where all were so talented and so well equipped for the position, the task of selection was a difficult one; but when all the opinions were grouped and analyzed, Mr. Bidwell was found to be the winner. He will begin his work in Pittsburgh with the two concerts to be given in Carnegie Music Hall on Saturday and Sunday, October 1 and 2, and his appearance here as a member of the Carnegie Institute staff is already exciting popular interest in the community.

Mr. Bidwell is a nationally known concert organist and possesses a brilliant musical background. He comes to Pittsburgh from Iowa, where for the past twelve years he has been associated with the Music School of Coe College. As head of the Department of Music in the College he established himself in the front rank in his art in the West, where his concert tours won a wide popularity. He has devoted nearly his

entire life to the study of music, receiving a large part of his musical education at the New England Conservatory of Music, where he specialized in the mastery of the organ, receiving his degree in 1917. In 1921 he went to Fontainebleau, France, and while a student there was awarded the first prize for organ playing.

While holding his position at Coe College, he was given an additional honor as municipal organist of Cedar Rapids. In connection with that post he contributed an article to the *American Organist* recently, describing his methods of preparing recital programs and giving his ideas of the relationship of an organist to his audience. A quoted paragraph will suffice to reveal the sensitive approach

he employs in selecting his programs:

"One point never to be lost sight of is that there must not be a single dull moment, either from the standpoint of the musical material or the manner of its performance. An organist who is unable sympathetically to put himself in the place of his audience cannot possibly be successful in this very specialized branch of the profession. For if an audience is restless or bored, it is either the fault of the program or its rendition. The organist must have a keen insight into every mood, and accordingly he must in turn stimulate, calm, soothe, and uplift his hearers. Every legitimate device should be used, including the emotional and the humor-



MARSHALL BIDWELL

ous, and it is vital that at least half the program contain familiar selections which are favorites to people in general."

On the announcement of Mr. Bidwell's appointment many letters from musicians and critics were received, from which a few excerpts are given below:

From Charles Heinroth, head of the department of music of the College of the City of New York:

I think he is an agreeable personality and I shall be eager for his success.

From Arthur W. Poister, organist of the University of Redlands, California:

I really believe that Mr. Bidwell will be very successful in his new position, and that the Institute will benefit by his work. Certainly he is the outstanding organist in America today.

From T. Scott Buhrman, editor of the *American Organist*:

I congratulate you on your selection of Mr. Bidwell. I heard him last winter in recital in New York and it was one of the really outstanding pieces of work of the whole year.

From Frank W. Asper, organist of the Salt Lake Tabernacle, Salt Lake City:

I have felt right along that Mr. Bidwell was the man for the place. I cannot think of a single man in the whole country who would be better.

From Casper Koch, city organist of Carnegie Hall, North Side:

Mr. Bidwell will no doubt keep alive the distinctive traditions that have made these recitals so notable in the annals of organ music. Some years ago he gave a recital on the North Side organ, and since then he has had many friends and admirers among his Pittsburgh colleagues.

From Arthur B. Jennings, organist of the Sixth United Presbyterian Church:

I wish to tell you how gratified I am at the selection of Mr. Bidwell. Entirely apart from my personal friendship with him, I believe his choice has been wisest from every point of view. In this I think both organists and laymen here will agree.

From Gordon Balch Nevin, organist of the First Lutheran Church of Johnstown:

I think the selection of Mr. Bidwell is a particularly happy one. Any organist who follows Dr. Heinroth has a stiff job facing him, but I

believe Mr. Bidwell is one of the very few men in America equipped to do it.

From William E. Zeuch, vice president of the Aeolian-Skinner Organ Company:

A very wise choice, if I am any judge. The work will continue in capable hands.

From Rollo Maitland, concert organist of Philadelphia:

I know Mr. Bidwell and his work quite well and know that his vital, interesting playing and the type of programs he plays will please your audiences and keep up the fine work so wonderfully carried on by Dr. Heinroth.

#### THE IMMORTALITY OF IDEAS

No man has earned the right to intellectual ambition until he has learned to lay his course by a star which he has never seen—to dig by the divining rod for springs which he may never reach. . . . To think great thoughts you must be heroes as well as idealists. Only when you have worked alone—when you have felt around you a black gulf of solitude more isolating than that which surrounds the dying man, and in hope and in despair have trusted to your own unshaken will—then only will you have achieved. Thus only can you gain the secret isolated joy of the thinker, who knows that, a hundred years after he is dead and forgotten, men who never heard of him will be moving to the measure of his thought—the subtle rapture of a postponed power, which the world knows not because it has no external trappings, but which to his prophetic vision is more real than that which commands an army.

—OLIVER WENDELL HOLMES

Late Justice of the United States Supreme Court

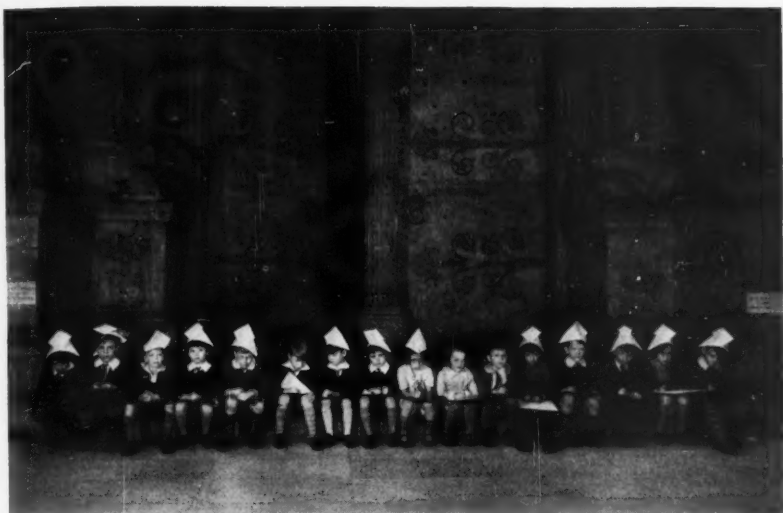
#### A BRIDGE TO EUROPE

The American nation, not only because of her great population and wealth but because of her sound economic thinking and frank endeavor for peace, can set an example to the European states, which are today in great chaos. For us, the youngest European generation for whom life till now has been only a struggle for a living and who learned under the saddest circumstances and in constant propinquity to distress, the greatest pleasure is the fact that we can examine closely this American life and bring back to our homes our experiences with the American spirit. We shall, at the same time, be the pioneers of the peace-longing future generation to build a bridge over the ocean which will open the way to Europe for the rational and justice-giving American spirit. This will perhaps mean the redemption of the world and the salvation of the present generation—the true world peace.

—LÁSZLÓ VALKÓ

Fellowship Student from University of Budapest at Iowa State College





A FINE ARTS CLASS IN THE HALL OF ARCHITECTURE OF THE CARNEGIE INSTITUTE

On Washington's birthday the little children made soldier caps and marched around the Hall of Architecture before sitting down on the steps of St. Gilles to draw cherry trees and horses and other things which George Washington liked when he was a boy.



A MUSEUM CLASS IN NATURE STUDY IN THE WOODS OF SCHENLEY PARK

Young naturalists learn of animal life along a stream in Panther Hollow, where they find water insects, salamanders, worms, beetles, butterflies, wasps, galls, aphids, leaf hoppers, and such. The collected specimens are preserved and mounted by the children.



EASTERN DOORS OF THE BAPTISTRY OF ST. JOHN THE BAPTIST, FLORENCE

By LORENZO Ghiberti

Italian Renaissance, 1424-1452 A.D.



## GHIBERTI'S GATES OF PARADISE

To know the Ghiberti doors on the East of the baptistry of the Church of St. John in Florence with any thoroughness at all, it is necessary to live near them, returning day after day to contemplate them—such infinite detail, such wealth of minute perfection, takes hour upon hour of reverent beholding before the intricacies of the ten panels are completely assimilated.

Since few of us can remain in Florence for great stretches, a happy alternative is to study an excellent replica of the incomparable doors in the Hall of Architecture at the Carnegie Institute.

In viewing the supreme work of Ghiberti—the Gates of Paradise, as Michelangelo chose to call it—it is well to understand his preliminary training and the building of his first doors created immediately before the ones of which we are here writing. To begin with, Lorenzo Ghiberti had the good fortune to grow up in the period when that modest Medici, Cosmo the Elder, was a guiding spirit—a time when sensitive hands and delicate fingers were never more dearly prized. It was the era of the goldsmith, who in those days had to be many artists in one—gold was lavishly applied and jewelry was the least of his creations. His work spread naturally into architecture, sculpture, painting, and engraving, making him a man of many artistic parts.

No amount of genius could have fashioned the bronze doors of Ghiberti had it

not first been supplemented by a stern and ceaseless apprenticeship in the craft. The child Lorenzo watched his stepfather Bartolo di Michioli as he lovingly labored with metals, whose flat surfaces he transformed into things of grace and beauty. The lad longed for the day when his small hands would be sufficiently strong and responsive to control a chisel, little thinking that the time would come when folks would say that he handled it with such gentleness that he seemed to be working upon bronze and marble with a brush. So grateful was he to his teacher that he took his name and was known as Lorenzo di Bartolo until he was sixty years old.

About the year 1402 the signory and the merchants' guild of Florence decided to have a second pair of doors—the bronze doors of Andrea Pisano already guarded the entrance on the east—made for the baptistry of their cathedral. The selection of the artist was to be determined by a competition, open to all the artists in Italy. Ghiberti was then a young man of twenty-four, still growing his artistic wings. Urged on by his stepfather, who had un-

bounded faith and pride in him, he dared to try. With rivalry keen and talent high, the six best were chosen out of entrants from every art center in the country. These six were then given a year in which to model and cast a relief of Abraham's sacrifice of Isaac. Thirty-four artists acted as judges of these trial plates, and



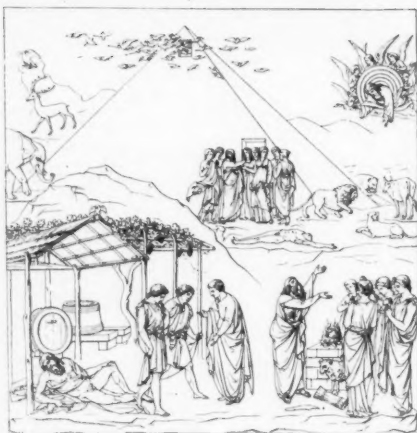
DETAIL OF CREATION AND FALL PANEL

Ghiberti and Brunelleschi tied for the honor. Brunelleschi withdrew—whether by choice or because he feared the commission might be awarded jointly is not known—and from this point in his life onward he turned his brilliant attention to architecture. This much we know the judges said of

Ghiberti's competing relief—"all was finished with so much care as to perfection that the work seemed not to have been cast and polished with instruments of iron but looked rather as though it had been blown."

Ghiberti set to work at once upon his doors. For inspiration and general plan he sought, naturally enough, the Pisano doors already standing. Pisano had divided his doors into twenty-eight panels; Ghiberti followed his example. Twenty of them he devoted to the history of Our Lord and the remaining eight to the evangelists and the doctors of the Church. For twenty-one years he labored with one unswerving thought: that he would create the most superb doors the Florentines had ever seen. In 1424 they were completed and set up, displacing the doors of Pisano, the great glory of the baptistry for almost a century (1336). Pisano's doors were now moved to the south entrance. This left but one doorway unadorned, and so it was immediately determined that a third set should be undertaken. This time there was no question as to a competition—the superlative Ghiberti stood alone.

The subjects of his second doors were chosen by Lionardo Bruni, chancellor of the republic, a man noted for his



DETAIL OF NOAH PANEL

judgment and literary ability. Bruni selected twenty historical scenes from the Old Testament and eight single figures of prophets, and Ghiberti, the tireless, set out at once on the new doors, of which the Institute has the cast, a year after his first assignment was finished. In 1429 the bronze linings of the doors were cast with a provision for twenty-eight panels, but about this time he became intensely interested in Donatello's excursions in bas-relief. To permit some experimenting of his own, therefore, at this point he reduced his spacing into ten panels. The complexity of his problem appears at once—he must force twenty-eight narratives into these ten spaces. The result was one of the most amazing sculptural feats that has ever been accomplished, and one which critics throughout the ages acknowledge has never been successfully equaled. Each panel measures but 30 inches square, and into that small area he often employed four kinds of relief to indicate as many separate backgrounds in telling each story. The detail of one panel will suffice to illustrate: in the story of Noah (second from the top left) Noah overcome by the fruit of the vine with loyal Shem shielding him is in three-quarter (alto) relief; the two less respectful sons, the planting of the vineyard, God encircled in the rainbow, and the altar are in half (mezzo) relief; the exodus from the ark and some of the animals and angels are in low (basso) relief, and the doves, more animals, and the Mount are in the flattest possible (stiacciato) relief. Yet there is no confusion, no conflict in the four central points of in-

terest. We marvel at a painter's use of aerial perspective, which he expresses by gradations of color, distinctness, and intensity. This same effect Ghiberti attained perfectly by one method only—gradation of projection. In the panel of the Creation and Fall (top left corner) forty figures appear in portraying four different episodes, yet each person and countenance is distinct.

The double panels are outlined in exquisite fashion; twenty-four statuettes inset in niches represent prophets and Scriptural characters. The four horizontal ones are identified as Adam and Eve (above) and Noah and his wife (below). At the angles of each panel are the heads of prophets and sibyls in high relief, two of which (the third center pair from the base) are modeled after Ghiberti and Bartoluccio. Each statuette and head is a sculptural gem in itself, worthy to stand alone. The door frame is bordered with a luxuriant harvest of fruits, foliage, and animals.

Ghiberti finished these doors when he was seventy-four years old and he had started them when he was in the prime of life. On their completion his first doors, placed in the choice east position in 1425, were forced to yield place to his second. Thus today we find the second or later doors standing at the east entrance and the earlier ones occupying the north.

There is a criticism of the doors that is not infrequently voiced—too pictorial. Perhaps. The fact that one should not be arrested by so much story in passing through a door does not lessen the magnificence of the achievement. Others say that despite the religious subject matter, it is not religious in feeling. Rather it is poetic, begetting tranquillity and subjectiveness that comes from the contemplation of beautifully disposed figures born of inspired hands. Imbued with the spirit of the early Renaissance, these great doors will forever stand unsurpassed.

It is a man's errors that make him truly lovable.  
—GOETHE

## SURPLUS WEALTH

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

I DO HEREBY GIVE AND BEQUEATH TO THE  
CARNEGIE INSTITUTE IN THE CITY OF  
PITTSBURGH, PENNSYLVANIA

..... DOLLARS

Requests to the Carnegie Institute of Technology should be phrased as follows:

I DO HEREBY GIVE AND BEQUEATH TO THE  
CARNEGIE INSTITUTE OF TECHNOLOGY  
OF PITTSBURGH, PENNSYLVANIA

..... DOLLARS

And bequests of books or money to the Carnegie Library should be phrased:

I DO HEREBY GIVE AND BEQUEATH TO THE  
CARNEGIE LIBRARY OF PITTSBURGH

..... DOLLARS

The Carnegie Institute stands in immediate need of a further addition of \$3,000,000 to its endowment funds in order to preserve its present standards of public service and provide a reasonable extension of its work.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—but very steadily—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York.

## THE VALOR OF STRUGGLE

Above the fireplace in the reception room at the Olympic Village in Los Angeles is a quotation worth memorizing. It is from Baron de Coubertin, the man who revived the Olympic Games in 1896. "The important thing in the Olympic Games is not to win, but to take part; the important thing in life is not the triumph, but the struggle; the essential thing is not to have conquered, but to have fought well. To spread these precepts is to build up a stronger and more valiant, and, above all, more scrupulous and more generous humanity."



## THE GARDEN OF GOLD



PENELOPE was half kneeling, examining a patch of brown earth.

"In thy orisons," quoted Jason, "be all my sins remembered."

"I am not praying, Jason," laughed Penelope. "In my planting I have intruded upon a colony of ants and disturbed their mountain home. And now they are running around in a perfect panic."

"Panic, indeed. My ancient countrymen would tell you that the ants think they hear the cloven feet of Pan. Whenever the Athenians were terrorized by strange sounds at night, they attributed them to the antics of Pan. Thus he came to be considered the cause of any sudden and groundless fear. In fact, it was from the name Pan that our word 'panic' is derived."

"Tell me something about it."

"Very well. At the plains of Marathon the Greeks were greatly outnumbered by the Persians, yet for some reason that could not be explained by any human answer or stratagem the soldiers of King Darius fled in hopeless disorder. Instead of crediting the victory to the brilliance of their commander Miltiades, the Greeks believed implicitly that Pan had entered the Persian ranks and with his pipings had caused a complete demoralization of the enemy."

"But, Jason, I thought Marathon was the name of an open-road race in the modern Olympic games."

"You are so modern, Penelope, but that name only came into existence after the battle of Marathon in honor of the runner who raced with such speed back to Athens bearing tidings of the great victory."

"Well, we've come a great distance on the highway of civilization since the belief in gods and goddesses, but I'm beginning to think that there are some foolish people, even in these mod-

ern times, who believe in the presence of Pan."

"Yes, Penelope, unfortunately you are right. Many men today are giving way to blind fears and yielding their tranquil judgment to the panics of Pan when faith and courage would carry them through the worst adversity. That is what we need most in America—faith and courage."

"Do you think those qualities have gone out of the hearts of our men?"

"Not at all, Penelope. We are going to have a new America, and faith and courage will be its foundation."

"And liberty, Jason?"

"Yes—liberty first, always."

### GOLDEN FRUITAGE

A cherished name at the Carnegie Institute of Technology is that of Alexander Jay Wurts. First member appointed to the Carnegie Technical School's teaching staff, Mr. Wurts was associated with Carnegie for twenty-five years as professor and head of the Department of Electrical Engineering and in recent years as chairman of the Student Welfare committee.

By his untimely death last January the Institute of Technology has been robbed of a precious friend. Inventor, key Westinghouse man, he lent his



ALEXANDER J. WURTS

genius without stint to the development of electrical engineering at Tech. Especial friend of the struggling student, he had his welfare always uppermost in his heart, giving him many a lift along the way of learning

by means of the Student Welfare Fund. Established in 1925 through Mr. Wurts' own generosity, this fund applies to all students and consists of an outright gift, although the student benefited may return the amount when he is able. With solicitude for the future of the fund, he held a \$1,500 life-insurance policy in the name of Tech, the interest from which assures the perpetuation of the work.

Blessed with the same kindly thoughtfulness for others as was her husband, Mrs. Wurts has now given a certificate for 150 shares of Macbeth-Evans Glass Company stock, valued at

\$7,500, to establish the Alexander Jay Wurts Memorial Scholarship to be awarded by the scholarship committee to a senior in electrical engineering who is recommended by the head of his department. The scholarship yields an annual income of \$300 and it is further provided that in the event that in any year the excess income reaches \$150, it shall be awarded under the same conditions to a junior student. In the years to come many a promising engineer will have cause to revere the name of Wurts.

With the appearance of this issue of the Magazine, the gifts recorded in the Garden of Gold stand at \$955,014.06.

## THE LIBRARY AND THE SCHOOL

*The Carnegie Library Shares in Equipping and Administering  
All Public-School Libraries in Pittsburgh*

BY MARY E. FOSTER

*Head of the Schools Department, Carnegie Library*



A CLASS of Slavic boys and girls enters a public school library armed with pencils and assignment slips from the geography teacher. They are to enlarge their knowledge of cotton manufacture by research in the library books. The subject has been subdivided and each group knows what is needed. The library teacher asks for suggestions for finding the material wanted. Peter's hand shoots up and so do many others.

"Well, Peter, where are you going to look first?"

"In the encyclopedia under 'Cotton'."

"That is an excellent idea."

"Annie, where will you go?"

"To see the picture and clipping file."

"Good. Mikey, have you another suggestion?"

"Yes, ma'am, the card catalogue in the C drawer, and I might look under Weaving and Manufacturing, too. Then I'll get the books from the shelves by the numbers on the cards."

"Very well, children, ask me when you need help."

The room buzzes with activity and interest. The children are soon at work getting up the collection of books from which they will read while the cotton project is going forward. When a book is found which contains desired material it is listed on a slip of paper and given to the class librarian who files it under the proper heading in his assignment box, and before the period is over a bibliography is in readiness for further study—and the children have had the fun of making it.

Gone are the days of slavish learning from one text, and in their place has

come this vital learning process of recourse to many sources and the mystery of the hunt, which is better than many games. Almost any sixth-grade boy, or girl, in our Pittsburgh elementary schools could give his father a good many pointers on the use of library tools. These children as adult library users will not be filled with terror when confronted with a card catalogue.

There is no more beloved room in school than the library. Two periods a week, and before and after school service, are available and deep is their appreciation. Not long ago one of the library teachers noted the regularity with which two brothers appeared to read before school opened. She remarked one morning that they seemed to be having a very good time with the library books and they replied, "You don't know the half of it, why, every night after we go to bed we tell each other what we've read!" Books, and such nice ones, are the charm. These fortunate Pittsburgh school libraries get them from two sources, thanks to the Cooperative Plan which came to life in 1916, and by which the Board of Education and the Carnegie Library share in the equipment and adminis-

tration of all the school libraries. Books for enjoyment reading, stories, and popular nonfiction come to the school libraries through the Schools Department of the Carnegie Library. Reference books and books to supplement course-of-study needs arrive in the school libraries by way of Board of Education funds. The cataloguing and binding are done at the Carnegie Library and the supervision of all the work is carried on from that Library, but the room equipment and public-school librarians' salaries are met by the Board of Education.

It would be hard to imagine a happier scheme of administration. Too much cannot be said for the fine background of understanding which has grown up through the years between the two organizations. Mutual confidence exists and yearly growth in service results.

This fall there will be libraries in ninety-two elementary schools, twenty high schools, one trade school, one teachers training school, and classroom collections in fifteen smaller schools. During 1931 the book circulation in these schools was 916,724. However, no school library collection ever has enough books to meet all its



LIBRARY OF THE FIFTH AVENUE HIGH SCHOOL





LIBRARY OF THE GREENFIELD ELEMENTARY SCHOOL

needs, so a system of temporary loans from the Carnegie Library has grown up, with weekly delivery by library truck to high schools. The elementary libraries send for packages to their nearest high school or the Carnegie Branch Library. Thousands of books are sent in this way during the school year. Many of these are borrowed from the Carnegie Central Adult collection, the others from the pool collection in the Schools Department. This plan is a great saving in money, for many books are needed only at one place in the curriculum and if bought by each school library they would stand on the shelves the rest of the year. A book housed at the Carnegie Library can be sent to ten different schools during the school year so only one copy instead of ten needs to be purchased.

This borrowing feature of the Co-operative Plan is of outstanding value to the school libraries. Two librarians on the Schools Department staff spend the greater portion of their time filling the requests from the school libraries which come in daily by mail. An elementary library teacher begs for just fifteen newer titles to refresh the eighth-grade collection; a new junior high-school library asks for biographical

material on John Bennett; the oldest senior high school wants a collection of plays for a drama class; the kindergarten teacher needs circus picture books for a month; and so it goes—a fascinating challenge to our careful buying plans, for we want to fill them all and books are so expensive.

The Schools Department itself is situated in the basement of the Carnegie Library building. There are two rooms, the office and the workroom. It is a busy spot, winter and summer, for books must be made ready for shelves and for shipping, statistics recorded, books mended and there comes a time when even mending will not help, and they must be discarded. Our visitors are largely school-library people, who come for consultation on administrative and book problems. We frequently have out-of-town people who come for help on book orders for their libraries, and we often see people who want to sell books, but we do have opportunities for school visits which bring the children's reactions to us and keep us eager to meet their growing needs. It is a great privilege to work for two institutions of learning, and the Schools Department thinks itself fortunate and loves its job.

## OUR COACH-BUILDING BOYS

IN this much-tooted machine age, when we hear so often that the cunning of the human hand is fast being supplanted as an industrial essential, it is interesting to follow a competition for fledgling craftsmen instituted by the Fisher Body Corporation, in which manual deftness is the one dominating and compelling purpose.

Feeling that true craftsmanship and skilled hands are priceless possessions that will always deserve and have cultivation and recognition, the Corporation last year organized a competition under the title of the Fisher Body Craftsmans Guild, open to all boys between the ages of twelve and nineteen in the United States. The second competition, similar in plan and procedure to the first one except that the total awards were increased from \$50,000 to \$75,000 and the entrants extended to include Canada, has just drawn to a close.

The same project used in 1931 was tried again—the construction of a miniature Napoleonic coach, a scale model representing a composite of two famous coaches of Napoleon I, the one in which he rode to his coronation, and the one used on the occasion of his marriage to Marie Louise of Austria.

Each boy was furnished with a complete set of drafting prints, working instructions, and color sheet by the Guild; from that point forward he proceeded alone, choosing the materials

best suited according to his judgment and applying his own methods of building. Thus ingenuity went hand in hand with skill. Every part of the coach had to be workable: the steps fold up, the windows can be lowered, the door-knob turns a tiny lock, the body of the coach swings—even as its great counterpart was once ready for action.

The finished coaches were appraised on a variety of counts—fidelity to dimension, precision, neatness, and general excellence. In each State and province three judges, each an authority in the field of manual arts, passed on each coach submitted, and the 230 different points of construction were checked with the most exact measure and template. The winning junior and senior coaches in

each State and province, along with their builders, were then sent to Detroit, with the privilege of entering in the final examination there.

With four university scholarships worth \$5,000 each as the high awards, four promising young craftsmen have been assured of their college educations.

The fifty-six coaches entered by Pennsylvania boys were on display from July 1 to July 19 in the Childrens Museum of the Carnegie Institute. Raymond F. Sekulski, of Harrisburg, was the winning junior, and Paul R. Rempp, of Spring House, was the senior. Robert A. Hepting was one of the outstanding builders in the Pittsburgh district.



ROBERT A. HEPTING

A Mt. Lebanon boy, with his coach

## INTERNATIONAL COOPERATION AMONG MUSEUMS OF SCIENCE

BY ANDREY AVINOFF

*Director of the Carnegie Museum*



IN the course of the past summer I visited Germany, France, and Switzerland, where I saw many scientific institutions and met several distinguished scientists and educators. Two unusual events—

the International Institute for Intellectual Cooperation at Geneva, under the auspices of the League of Nations, and the International Entomological Congress in Paris—afforded me an opportunity of becoming acquainted with many outstanding leaders in the museum world and specialists in certain branches of natural history.

I was invited to Geneva in order to take part in the conference of a committee called by the International Institute for the purpose of organizing on an international scale a center of information for museums of science. I was particularly gratified by these developments, as such a plan had appealed to me ever since my more extensive trip to Europe two years ago, at which time I had occasion to obtain the reaction of many leaders in the museum field on this subject. Four countries were represented at our session—England, Germany, France, and the United States. The participants were Sir Henry Flett, director of the Geological Museum in London; Dr. Unverzagt, director of the Museum of Archeology and Ethnology in Berlin; Dr. Lemoine, director of the Muséum d'Histoire Naturelle and Jardin des Plantes in Paris; and myself. The committee ex-

tended me the compliment of electing me chairman, and I feel happy that in the course of two days of strenuous work we succeeded in elaborating the foundations for the proposed center.

The chief function of the new organization will be to establish a center of information and documentation upon all questions concerning scientific museums of the world, this material to be assembled and kept at the disposal of interested institutions and individuals upon request. The center will serve gradually to collect material possessed by scientific museums; data on technical methods and practical museology; lists of duplicates, models, casts, and publications; and a register of specialists in various branches. Through the medium of such a clearing house of information the exchange of materials and curatorial services will be greatly facilitated.

Special provisions were outlined for organizing the visits of experts to various institutions, with expenses defrayed as a loan from a central fund eventually to be created for this purpose. A collaboration of joint expeditions and a systematic survey of heretofore insufficiently explored regions will be another form of cooperation to be encouraged by the center. One of the duties of the central office will be concerned with the registration of scientific "types" on which original descriptions are based, and will help to locate such typical specimens in various collections.

The recommendations of our committee were unanimously adopted by the International Institute. Mme. Curie, as one of the members of the board, was particularly satisfied with the creation of this new instrument of international good-will in the realm of

science and education. It is the hope of the committee that the formation of this Center of Information for Museums of Science, as it will now be known, will inspire the formation of national associations of museums in countries where such unions have not yet been organized.

The results of the Conference were subsequently brought by me to the attention of the International Entomological Congress in Paris, which gathered together a number of naturalists from all over the world. Directors and curators of museums from about twenty countries discussed in detail our plan and gave to it a unanimous approval. Practical results are bound to follow since plans have been formulated for coordinated efforts in several lines. Inasmuch as I was presiding over this meeting of the Entomological Congress, I was able to direct the deliberation in such a fashion as to obtain the opinion of the delegates on the specific problems which we considered more complicated in the course of our earlier discussions in Geneva. The General Assembly of the Congress at the closing session expressed itself thoroughly in favor of the proposed Center and its activities and sanctioned a few additional suggestions, which were incorporated in our basic plan.

At the Entomological Congress we had a most valuable opportunity of renewing acquaintances with our colleagues scattered throughout the world. The entomologists who visited the United States during the last Congress four years ago remembered with pleasure their stay at Ithaca and their trip to Pittsburgh. They voiced their regrets that Dr. Holland was not able to go to Paris and asked me to convey to him their best regards. At one of the meetings I had occasion to present a paper on "The Comparison of the Faunae of Butterflies of North America and the Temperate Region of the Old World."

The hundredth anniversary of the Entomological Society of France was celebrated with appropriate solemnity

in the presence of the President of the French Republic. Greetings from many institutions were offered by delegates. It was my privilege to convey congratulations in the name of the American Association of Museums, the University of Pittsburgh, and the Carnegie Institute.

The next Congress is to be held in Madrid in 1935 under the presidency of Dr. Bolivar, whom I was happy to inform, in my capacity of chairman of the Committee for Honorary Membership of the American Association of Museums, of his election to our honorary roster.

During my trip some other preliminary results of a favorable order were also obtained in connection with the possibility of organizing means of acquainting various countries with the works of school pupils in different branches of arts and crafts. More precise information on these plans will be available when the project assumes more definite form, an account of which will appear in a later number of this Magazine.

#### WHERE THE PRESIDENTS ARE BURIED

The graves of the Presidents of the United States are widely distributed throughout the land. The following list shows their location: George Washington, Mount Vernon, Virginia; John Adams, Quincy, Massachusetts; Thomas Jefferson, Monticello, Virginia; James Madison, Montpelier, Vermont; James Monroe, Richmond, Virginia; John Quincy Adams, Quincy, Massachusetts; Andrew Jackson, Nashville, Tennessee.

Martin Van Buren, Kinderhook, New York; William Henry Harrison, North Bend, Ohio; John Tyler, Richmond, Virginia; James K. Polk, Nashville, Tennessee; Zachary Taylor, near Louisville, Kentucky; Millard Fillmore, Buffalo, New York; Franklin Pierce, Concord, New Hampshire.

James Buchanan, Lancaster, Pennsylvania; Abraham Lincoln, Springfield, Illinois; Andrew Johnson, Greeneville, Tennessee; Ulysses S. Grant, New York City; Rutherford B. Hayes, Fremont, Ohio; James A. Garfield, Cleveland, Ohio; Chester A. Arthur, Albany, New York.

Benjamin Harrison, Indianapolis, Indiana; Grover Cleveland, Princeton, New Jersey; William McKinley, Canton, Ohio; Theodore Roosevelt, Oyster Bay, New York; William H. Taft, Arlington, Virginia; Woodrow Wilson, Washington, District of Columbia; Warren G. Harding, Marion, Ohio.

## GLIMPSES OF PRAIRIE BIRD LIFE

By W. E. CLYDE TODD

*Curator of Ornithology, Carnegie Museum*

To one whose field studies of birds have always been made in forested regions the abundance and variety of bird life on the open prairies of the West comes as a revelation and a surprise. So at least it came to me on the

occasion of my late visit to the Province of Saskatchewan in western Canada, where it was my privilege to spend six weeks in May and June of this year. George Miksch Sutton and Albert C. Lloyd were the other members of the expedition, the special object of which was to secure a representative collection of the prairie avifauna for the Carnegie Museum. In this we were

eminently successful, our combined efforts netting over seven hundred specimens of birds, representing more than one hundred different kinds, while the eggs of many species were also taken. The new acquisitions tend to fill an important gap in the general reference collection of North American birds.

Southern Saskatchewan lies in the "wheat belt" of western Canada, where one may drive for miles through the growing crop. But here and there are areas, more or less extensive, of untouched prairie, and these are still the haunts of many kinds of birds which find here conditions to their liking. Two kinds of longspur, the chestnut-collared and the McCown, the desert

horned lark, and the Sprague pipit, are here at home. The air is literally vocal with their music, for their songs are given as they float on quivering wings high overhead. The Sprague pipit can often be heard voicing its

characteristic roundelay from such a height that the bird itself cannot be seen with the naked eye. Some other kinds, like the western vesper sparrow and western savanna sparrow, do not aspire so high, but are content with the prominence afforded by a tall weed or convenient fence post. The Baird sparrow likes the heavy grass, and



"A BIRD IN THE HAND . . ."

Dr. Sutton lifts a marbled godwit from her nest.

the Nelson sparrow keeps to the vicinity of low bushes near water. Perhaps the finest songster of all is the western meadowlark—almost an exact replica of our eastern meadowlark in plumage, but far surpassing it in musical ability. We never tired of listening to its clear whistling notes across the prairie.

Interesting as are the small land birds, they are surpassed in prominence by the birds of prey and the water birds in general. Nowhere in the East are hawks so numerous as individuals as in this prairie country. The number of species is restricted, of course, and only two kinds, the Swainson hawk and the ferruginous rough-legged hawk, compose the bulk of the hawk population. Contrary to popular opinion and prejudice, we now know that birds of prey

as a class are beneficial rather than injurious, and these two kinds are no exceptions to the rule, feeding as they do almost entirely upon the destructive ground squirrels so abundant in these parts. In a country where a single tree or a grove of willows or poplars is a landmark for miles, it was indeed a novel experience to drive under a tree and to see into a hawk's nest by merely standing up on the top of the car.

Shore birds, too, were common and characteristic. When we reached Last Mountain Lake—our headquarters for most of the time—the migration of these birds was at its height, and they were passing to their breeding grounds in the Arctic in great flocks. It was a wonderful privilege to watch the flocks of black-bellied and golden plover, turnstones, and smaller sandpipers of various kinds stopping by the way, and to realize that they had already come from the regions south of the Equator and were now on the last lap of their long journey. But some species with more southern predilections were already nesting. Of these summer resident birds one of the largest and in many ways one of the most interesting is the marbled godwit. With its long legs and long, slightly upturned bill, it would seem to be pre-eminently adapted for living and feeding along the water's edge. But with the onset of the breeding season the birds desert the shores of the lakes and ponds and betake themselves to the upland prairies, where they lay their four spotted pyriform eggs in a slight depression in the ground and guard them assiduously. One incubating bird let Dr. Sutton lift her bodily from the nest rather than desert her eggs.

Another interesting shore bird is the Wilson phalarope, the largest of the three kinds of phalarope, and the only one known to nest south of the Arctic regions. Phalaropes are of special interest because of their plumage and their domestic economy. Not only are the females larger than the males, but also they are more richly colored. After the eggs are laid they leave the duty of

hatching them out and rearing the young entirely to their mates, while they go off gadding by themselves. We found a number of nests by flushing the incubating birds. With their lobate feet they are able to swim on the water with ease, resting on the surface as lightly and gracefully as a feather.

Scattered here and there over the country are shallow lakes and ponds, locally called sloughs, where ducks and other water birds nest in good numbers. Three dry years in succession must have considerably reduced the total area suitable for such nestings, but even at that we were astonished at the number of nests that we found. It was a new experience to drive over the highway beside a slough and to see a horned grebe sitting on her eggs in plain view of the road, or to wade through the rushes at the edge of a slough and be continually putting up ducks of several different kinds from their nests. Later on in the season broods of young ducklings would sometimes squat quietly in the weeds until almost trodden underfoot, when they would scatter in every direction, while the parent bird was striving to direct attention to herself. Only through the continued perpetuation of these marshy areas of interior Canada can the waterfowl be conserved. Drainage and reclamation will surely spell doom for many of these birds.

Our researches centered about the head of Last Mountain Lake, but they extended as far east as Big Quill Lake and as far west as the "Elbow" of the Saskatchewan River. At the latter place there was considerable small timber, and here we encountered a number of woodland birds, among others the yellow-billed magpie. Two young birds of this species were taken from the nest and reared as pets. They were the source of endless amusement for us as well as annoyance to the other wild birds with which they came in contact. We left them behind with Mr. Lloyd, and on June 30 Dr. Sutton and I reluctantly said good-by to the prairies, well pleased with the results of our trip.



## CHOOSING OUR JUDGES

By WILLIAM S. DALZELL

[The following editorial appeared in the May CARNEGIE MAGAZINE: The election of judges of the courts by vote of the people is theoretically consistent with the ideals of democracy. But our system of government is not a democracy; it is, on the contrary, a republican, or representative, form of government. When men make themselves candidates for judges by election, they must, in the first place, as an essential to victory at the polls, put themselves in accord with the political organizations, corrupt and shameless in some of our cities, which really control the situation in spite of the civic pride and high purpose of the people at large. Then, when their names are posted as candidates in all public places, they are sometimes tempted to make declarations which are bound to be destructive of the judicial dignity and character. Again, when they have won the coveted seats, they are naturally under obligations to those who aim to be their political masters and to make them the slaves of the ring. Where is the remedy? Does it not lie in the bar association? We would place the nomination of all judges in the hands of the bar associations of each community, the appointments to be made by the governor from lists chosen by the bar, and not otherwise, but making the list large enough to give the governor some leeway. Under this plan political gratitude and obligation would disappear from the judicial mind, and the ermine robe of justice would be forever an unsullied garment.]



THIS article has brought forth a letter from Mr. Dalzell, a leading member of the Pittsburgh bar, which we are glad to quote in full:

As usual, I read with a great deal of interest your editorial com-

ments on live subjects of the day in the last edition of the Magazine, and the one that struck me most was that on the selection of judges. You have my hearty approval of the proposition that if we are to have an independent, fearless, and impartial judiciary we must remove the selection of judges as far as possible from politics. The subject is, in my judgment, a matter of crying necessity in these days of rackets and bootlegging, when our municipal governments, police, and political organizations are actually being dictated to by this underworld stratum. However, permit me to offer you a few thoughts on the method of selecting judges for appointment:

You suggest that a number of lawyers should be selected by a vote of the Bar Association and submitted to the Governor for the appointment of one or more

from the number. I submit that in the selection of a judge there are just three things to consider: a lawyer's integrity, his knowledge of the law, and his physical fitness to assume the burdens of the office. Some may suggest a fourth, "judicial temperament," but from my observation I believe that no one can prejudge that quality. If, then, I am right in my premise, I further submit that a committee of from five to nine conscientious lawyers is better able to make a selection than a thousand lawyers, voting at random. The members of such a committee, having cast on them the solemn responsibility of selecting a judge to serve for life, or during good behavior, are most likely to cast aside all prejudice, bias, and personal friendship, and to select to the best of their ability only men who fulfill my suggested prerequisites. Furthermore, such a committee would have the advantage of searching for and persuading able men to accept such a selection. For while you may not know it, it is nevertheless generally true that our ablest men will not seek the office nor even submit their names to be voted on at an election.

On the other hand, following your suggestion, we have had demonstrated here in Allegheny County that the rank and file of the Bar vote largely from motives of friendship or as the result of

a canvass for votes, and ignore the consideration of competency. Perhaps I ought to soften that last statement: Let me say that a large proportion of the Bar is not competent to vote intelligently because of youth, inexperience, or a lack of opportunity to know the best men for a judicial appointment. Another difficulty we have found with your suggestion is the matter of candidates for whom to vote. The candidates have to be selected in advance by some method, and we have found that seemingly almost any member of the Bar can get ten or twenty names to a nomination form which will put him on the slate; consequently, we usually find ten or twenty candidates to vote for, not one of whom may measure up to all the prerequisites I have named. The results of such a selection or election I think you can see are apt, therefore, to be unfortunate.

In writing you as I have I do not wish you to be ignorant of the facts. The above committee plan was submitted to our Local Bar Association some eight years ago by the Judiciary Committee of which I was chairman, and was voted down by a packed meeting. But I submit that reason and common sense would seem to show its efficacy, while our experience in some six open primaries of the Bar has shown, in my opinion, the fallacy of the so-called "democratic plan." I write not to criticize but to inform and encourage you to push the subject of removing our judiciary from the bane of politics. To accomplish such removal, however, will require an education of the people, and it is just such articles as yours that are apt to open the way.

### OUR NEW TRUSTEE

**J.** FREDERIC BYERS was elected a member of the Boards of Trustees of the Carnegie Institute, the Carnegie Institute of Technology, and the Carnegie Library on June 21, 1932, succeeding W. W. Blackburn, deceased.



DIEHL, SEMICKLEY

Mr. Byers was born in Pittsburgh (Edgeworth), Pennsylvania, on August 6, 1881, the son of Alexander M. Byers and Martha Fleming Byers. He attended St. Paul's School at Concord, New Hampshire, and later was graduated from Yale University in the class of 1904. His schooling finished, he entered the service of the A. M. Byers Company, where the whole of his business life has been spent, rising through long years of hard work to be director and vice president, and quite recently being chosen board chairman.

Mr. Byers is a director of the Union Trust Company, Union National Bank, Union Savings Bank, Westinghouse Air Brake Company, Union Switch and Signal Company, and Western Allegheny Railroad Company. He was president of the United States Golf Association in 1922 and 1923, is president of the Pittsburgh Club, and a governor of the Allegheny Country Club.

Mr. Byers' extensive experience in business and his large sympathy in the field of education and general culture will make him a valuable acquisition in the counsels of the Carnegie Institute and its two associated enterprises.

## STRAIGHTENING THE UNIVERSE

ATLAS grew weary of bearing the earth on his shoulders, and the CARNEGIE MAGAZINE is feeling the tedium—peradventure with some of its readers—of its task of straightening the universe. It seems to be owing to a breathless world, however, to report the further developments concerning the correct designation of the post which Ambassador Mellon is filling at London with so much dignity.

Our readers will recall the article in the June number entitled, "Locating Ambassador Mellon." The question at issue was this: Should this exalted position be designated as "the Court of St. James" or "the Court of St. James's"; and the Magazine, after having previously published authorities from Henry VIII to George V establishing "the Court of St. James" as the correct usage, printed a letter from Sir John Simon, British Secretary of State for Foreign Affairs, confirming that finding, and stating that it has been the practice in official circles in England since 1913 of using that term.

The CARNEGIE MAGAZINE had, in a spirit of banter, made allusion to certain publications of enormously high standing which were using the grammatically false term, "the Court of St. James's"; but when the June number appeared with its incontrovertible evidence, these great authorities came in and surrendered their claims in the very handsomest way. The first acknowledgment came from the New York Times, through that graceful and accomplished editor and educator, Dr. John H. Finley, thus:

Dear Brother of the Pen: You have quite upset our proof room, but we shall not obstinately persist in clinging to our mumpsimus.

Mumpsimus, it seems, is a blunder for the Latin prayer, "We have received," the story running that an aged priest, when corrected for saying mumpsimus in the service, declared

that he had said mumpsimus for thirty years, and would not change his old mumpsimus for the new sumpsimus. Hence, an incorrect form or usage which one obstinately refuses to abandon.

And then The Times published an editorial (June 25) containing an humble and a contrite confession of its error, with a promise to speak the words accurately in the future.

The next to come in, with hanging head, was Time (July 28) with these gracious words: "Henceforth Time will use the simpler form."

The next repentant culprit was that exemplar of gayety and mocker of social froth, The New Yorker, writing with almost judicial ponderosity, "The evidence seems to be preponderantly on your side."

The State Department at Washington, becoming interested in the discussion, looked up its records and discovered that it was using no less than five variants of the phrase, thus: "Court at Saint James," "Court at St. James's," "Court of Saint James's," "Court of St. James," and "Court of Saint James." And they cautiously wrote thus:

The Department of State has at various times employed the latter three designations, but noting that of recent years letters of credence of British diplomatic representatives have been described as given at the "Court of Saint James," the Department has tended to conform to what appears to be present-day British practice in this regard.

But the Secretary of State adds: "The Department has not been informed, however, that the expression 'Court of St. James's' has been abandoned."

Many other letters have been received, showing the interest of CARNEGIE MAGAZINE readers in the subject on both sides of the Atlantic Ocean, and if this very amiable discussion has added something to the amenities of life and the gayety of nations, the result is well worth the effort. But let all men now take notice that Mr. Mellon is Ambassador to the Court of St. James.



## "THE PLAY'S THE THING"

*A Review of the Little Theater Movement and  
its Importance in the Life of the Stage*



BY ELMER KENYON

*Director of the Department of Drama, Carnegie Institute of Technology*



IN affording pleasure to audiences that total forty thousand a season, the theater in the College of Fine Arts of the Carnegie Institute of Technology may be said to justify pragmatically its reason for being.

But it happens at the same time to be a part of a very important direction taken by the world theater before the turn of the twentieth century. In several aspects of this evolution the Carnegie Theater is a symbol. Architecturally, it suggests the beauty and dignity of the art of drama; atmospherically, it promotes a sense of intimacy; functionally, while serving to train students vocationally, it may achieve professional efficiency yet it flourishes in the amateur spirit; and culturally, it influences dramatic taste in the community through audiences that seasonally at least are patrons with appreciation of intrinsic excellence apart from personalities. These characteristics of the Little Theater of today have grown out of the fresh orientation conceived in many minds of the Western World during the latter part of the nineteenth century. Instead of beauty and dignity, the theatrically spectacular was the rule in the Victorian era; instead of intimacy, the huge theaters of the great cities offered great spaces in which the modern play could never have been brought to life; instead of the sincerity of the amateur's

naturalism, an artificial style of declamation marked the professional; and instead of the audience of selective subscribers, the mixed crowd of two thousand or more demanded plays brought down to their lowest common denominator mentally. The commerce of the theater had taken no account of the fact that an awakened social consciousness and a more widely diffused education were creating potential audiences of intelligence. At first, these were naturally small and indeed hand-picked, as the history of the modern movement in the theater shows.

It would be a mistake to suppose, however, that the principle of the phenomenon known as the Little Theater sprang into being in 1900 and functions in isolation and in direct opposition to the so-called commercial theater. It happens that the principle is as old as the history of man. Whatever is buried right into our blood from immemorial habit, says Hilaire Belloc somewhere in his little masterpiece, "The Path to Rome," that we must be certain to do if we are to be happy and secure of our souls. Among these habits he mentions the immemorial ones of dancing on occasions and singing in chorus. These two, as we know, gave birth to drama among the Greeks before the written word; these two blend in the drama of primitive people wherever found. Not only beginning in 1900, therefore, but in all times and places something very deep in human nature has sought expression in dramatic terms.

This dramatic instinct, according to Aristotle, originally asserted itself in the whole community, the chorus,

which only eventually yielded the actor. Once the actor appeared, once the chorus became a group selected from the communal gathering, the desire for dramatic expression on the part of the audience had to be satisfied vicariously. The spectator unconsciously insisted upon a substitute. If he could not himself act, he was to be moved to share the feelings of the actor and the quality of the action. He has remained ever since the final arbiter, at some periods exhibiting taste that exacted the highest reaches of dramatic creation, at others demanding the right to participate and revolting against the idea that the drama is the exclusive art of the professional, and at others turning to mountebanks if the literary drama failed to reach his heart.

It is this spectator who, when he becomes divinely discontented, in the amateur spirit envisages a theater ministering to new ideals. André Antoine was such a spectator in the Paris of the 1880's. A clerk in a gas office by day, he was a paid applauder in the theater at night, but he did not approve of what he saw on the stage. He wanted not only to participate but to produce drama that had more to say to the young Frenchmen of his time. From him and his Little Theater stem the naturalistic drama and acting to which, until the advent of Antoine, the professional theater had given no hearing. Shortly after, the Freie Buehne in Berlin and the Free Theater in London joined Antoine's Théâtre Libre in releasing the tremendous influence of Ibsen; and it was to these and similar organizations in London and Berlin that Shaw, Galsworthy, Granville-Barker, Hauptmann, and others owed their establishment as dramatists. The great centers having shown the way to circumvent the reactionary inhospitality of the commercial theater to the modern spirit in drama, Mrs. Horniman launched her admirable theater in Manchester, under the direction of B. Iden Payne, to draw forth the Lancashire playwrights, and with her left

hand encouraged Lady Gregory and W. B. Yeats financially to inaugurate the Abbey Theater in Dublin. This last is uniquely the ideal of the Little Theater movement since it was amateur not only in its acting personnel but in its authors, who however masterly in the craft of writing had everything to learn about dramatic technique. For the commercial theater of the Victorian era Browning and Tennyson had not condescended to discipline their poesy to the prosaic exactions of their stage; but for the Little Theater of the last forty years, both poets and novelists—Yeats, Masfield, Galsworthy—became as proficient technically in their dramas as in their poems and novels.

The Little Theater, in short, offering a stage for experiment not only beguiled men of letters to take the theater seriously but encouraged young men to become the playwrights of the modern era. In America it was the Provincetown Playhouse, not Broadway, which nurtured O'Neill. And when such an organization as the Theater Guild began offering its plays to New York and the road cities, it preserved the assumptions of the Little Theater that there are audiences for the best which the theater has to offer but they must be organized; there are standards of production and ensemble playing but they must be informed by artistic integrity of aim; and there are those who write for the modern-minded but they must be allowed to challenge audiences to intellectual comprehension.

It is to such influences brought to bear by the Little Theater during the last four decades that the commercial manager of today owes his success with a quality and content of drama that his predecessor would not have touched, much less have understood. Now, as the season of 1932-33 opens in Pittsburgh, the playgoer rubs his eyes over the prospect of seeing the two theatrical syndicates, the Erlanger and the Shubert, adopt the Little Theater idea of subscription audiences for selected plays and combine with a grown-up Little

Theater, the Theater Guild, to give themselves prestige!

The Little Theater, however, still fulfills its purpose of giving its community the sense of participation and of holding forth for the good play, irrespective of its commercial success. In the British Isles some eight hundred local dramatic societies are affiliated with the Drama League alone, which has fully merited for its splendid work the financial aid rendered by the Carnegie Trust. Participation is, in fact, the keynote of education in the arts today. Whereas the child of yesterday was taught "to appreciate," the children in the art classes visiting the Carnegie Institute are taught "to do." In the same spirit the students in the Drama Department of the Carnegie Institute of Technology are trained in the component parts of acting, scene design,

playwriting, and stage direction, so that they may be vocationally fitted to find their places in the modern theater as a synthesis of the arts. They are enabled, moreover, through a curriculum that presupposes such a synthesis, to draw forth the cultural values which too often in education are surface embellishments but here become inner formative influences because motivated by a compelling purpose.

Certainly, if Sir Henry Irving declared that what he had done for Tennyson's "Thomas à Becket" was nothing in comparison with what the play had done for him—"It changed my whole philosophy of life"—the students in planning, producing, and acting in the fifty or more plays of their course at Carnegie are doing much for the Little Theater influence in Pittsburgh but a great deal more for themselves.

## CHANGING OUR ENVIRONS

SOME three years ago the view across Forbes Street from the Carnegie Institute composed the upper part of a handsome church edifice, the lower part of which was hidden by a row of squalid little wooden shops. In another form it was the palace and hovel. Schenley Park had long ago opened its beautiful arms to embrace the Carnegie Institute, but here in its very face was a situation which banished beauty from the scene. In all the neighborhood stately buildings were taking the place, one after the other, of pioneer structures of earlier days. Livery stables and tenement houses had gone. But these crude little shacks seemed to be invictive and immortal, because the space of land which they all together occupied was such a narrow strip that it was not usable for any buildings commensurate with the value of the ground.

One day a group of men, all of whom were trustees of the Carnegie Institute, were gathered in the President's office,

when someone called attention to the unsightly collection of shops over the way. What would it cost to purchase the whole plot—land and buildings? A price was soon obtained—\$75,000 would buy it all; but what could be done with the land after the shops were demolished? Why, let's give it to the City of Pittsburgh to be used perpetually as a part of its park system—a little gem of a park in itself. The City of Pittsburgh duly agreed to accept the gift on this condition.

In the group of five men each contributed \$15,000 to the sum required, the subscribers being Charles D. Armstrong, Howard Heinz, James H. Lockhart, Andrew W. Mellon, and Richard Beatty Mellon.

We give opposite two views of the place—"Before and After"—the first one showing the rickety shops upon it, and the second one presenting the new park with its spreading shrubs and young trees.





BEFORE AND AFTER





#### POETRY AT THE BRIDGE TABLE

At a bridge game the other evening one of the men made an original bid of four spades, and then bolstered his audacity with this poetic line:

He either fears his fate too much—

And there he stopped. From another table a player turned from his game to utter the next line,

Or his deserts are small—

—and a woman finished the verse with the next two lines,

That dares not put it to the touch  
To gain or lose it all.

Then there was a general demand for the author's name.

The bridge party was made up of mature players, and just before the "Good nights" were said, the poem was brought up for discussion. How did it come that so many persons in a small gathering were familiar with those old lines? Was it possible that anyone had read them in recent years? And was it not far beyond the range of probability that a bridge group of younger players would know anything about the existence of such a challenging poem? Do the younger players know anything about any poem—with their bridge, their movies, and their motors? Has the practice of reading the fine old treasures of literature, and the art of memorizing them, perished in the noise and clatter of modern life? And if the minds of the new generation are

no longer the reservoirs of song and story, as were the minds of their elders, is not life for them bereft of its greatest source of beauty? Are not all their processes of thinking confined to methods which lose the charm of romantic precedent and of imaginative sentiment?

The famous poem was written by James Graham, marquis of Montrose, that heroic figure in Scotland's fight for the Stuart cause. "Give me five hundred horse," said Montrose to Charles II at Oxford, "and I will give you Scotland." The monarch shook his head; and Montrose continued: "I have neither men nor money, yet will I depart alone, and do it." The English nobles stared and sneered; but they soon had news of Montrose's great victories over the Covenant, at Tippermuir, Aberdeen, Inverlochy, Aulderne, Alford, and Kilsyth—six armies of the King's Presbyterian enemies annihilated—their commander, the Duke of Argyle, utterly ruined—and in the meantime the scoffing English nobles had lost the battles of Edgehill, Newbury, Marston Moor, and Naseby. Montrose swept through Scotland from the lowlands to the highlands, a besom of destruction, fulfilled his promise, and went to the Continent to report the conquest to his royal master. In his absence, however, Argyle was able to seduce his followers from their loyalty, and when Montrose returned to Scotland with a small battalion of German mercenaries, he was defeated at Corbies-

dale, and taken prisoner by the ruthless Argyle. He had been married to Magdalene Carnegie, and it is a strange coincidence that Argyle halted his prisoner at Skibo Castle, later the home of Andrew Carnegie, where they stayed over night. On reaching Edinburgh, under an atrocious Presbyterian decree, Montrose was publicly hanged (May 21, 1650), his head was suspended on a pole, and his body was ignominiously buried beneath the scaffold.

Oliver Cromwell then invaded Scotland, conquered both the Presbyterian and the Cavalier forces, and pacified the country for the English Commonwealth.

All this at a bridge game!

The love song, containing the quoted lines and referring to his dominion over his lady's heart, runs thus:

Like Alexander I will reign,  
And I will reign alone;  
My thoughts shall evermore disdain  
A rival on my throne;  
He either fears his fate too much,  
Or his deserts are small,  
That dares not put it to the touch,  
To gain or lose it all.

But if thou wilt be constant then,  
And faithful of thy word,  
I'll make thee glorious by my pen,  
And famous by my sword.  
I'll serve thee in such noble ways  
Was never heard before,  
I'll crown and deck thee all with bays,  
And love thee evermore.

And in time his honored mistress wrote a reply from which we take this verse:

What though in fields of chivalry  
Thy sword compel my fame,  
What though thy pen, in poesy,  
May glorify my name—  
Delight me not those deeds of arms  
That leave me to deplore,  
For me no verse but this has charms,  
"I'll love thee evermore."

#### THE WAR DEBTS AGAIN

THE loans made to our Allies during the World War amounted to \$10,000,000,000, with \$2,000,000,000 of interest added to the sum of the principal, making the debt now due

\$12,000,000,000. No part of this principal sum has ever been remitted or canceled. The loan was described in both houses of Congress at the time that it was made as intended to take the place of an American army, which General Pershing tells us could not be got ready for the battle front for fifteen months. It was the opinion in Congress at that time that repayment was not expected. Has not the time come when the loan should now be reconsidered on that basis? The world can never recover its equilibrium until the wreck and ruin of that War is liquidated.

#### AN INTERNATIONAL CURRENCY

IN view of all the confusion that exists in the currency situation throughout the world, we propose the creation of an International Bank which shall be authorized to issue paper money on the dollar basis, in all the usual denominations, gold notes being given in return for gold deposited at the Bank by each nation, and silver notes in return for a like deposit of silver, the metal content of each kind to be the same as that used by the Government of the United States. The notes thus issued would separately bear the titles of the participating Governments and the signatures of their officials, with the usual statement of the obligation of redemption at the Bank on demand, in gold dollars for gold certificates and in silver dollars for silver certificates. It is anticipated that the dollar unit of value would in time take the place of all other currency units existing in the cooperating countries.

This plan would stop the fluctuation of currency values in all countries in so far as the money in circulation was based upon the deposits of gold and silver respectively at the International Bank. In addition to this great advantage of stabilization, a uniform currency, absolutely secured by being payable in gold or silver respectively on demand, would be an incalculable

convenience to tourists and to all those bankers and merchants in every country who are interested in the payment of debts and the settlement of balances between the nations.

This arrangement would immediately establish international bimetalism on a common standard of weight and fineness, but would not in any sense approach the practice of the free coinage of silver as the equivalent of gold on any fixed ratio.

The International Bank would be organized under the authority of the Government of the United States, with a representative on its board from every nation participating in its currency issues.

## RADIO TALKS

[Introducing a new series entitled "Fall and Winter—Nature Waits for Spring," and broadcast over WCAE on Monday evenings at 6:45 under the auspices of the Educational Section of the Carnegie Museum and given by the science staffs of the Museum.]

### SEPTEMBER

- 26—"Wild Flowers of Late Summer and Autumn," by O. E. Jennings, curator of Botany and director of Educational Work.

### OCTOBER

- 3—"Season Changes," by Dr. Jennings.  
10—"October Trees—Autumn Colors," by Dr. Jennings.  
17—"Plants Prepare for Winter," by Dr. Jennings.

## WHAT IS A UNIVERSITY?

In the United States a university is not to be confounded with an undergraduate college however large or however famous, or with an undergraduate college and a surrounding group of associated technical and professional faculties or schools. A true university is a society of scholars having authority to confer academic degrees and distinctions, by whom students, adequately trained through previous study of the liberal arts and sciences, are led into special fields of learning and research by teachers of high excellence and originality; and where, by the agency of libraries, museums, laboratories, and publications, knowledge is conserved, advanced, and disseminated.

—NICHOLAS MURRAY BUTLER

## HIGH AIMS

When the hunter sets traps only for rabbits, the tigers and the dragons go uncaught.

—LI PO

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